

# ***SID-Wizard 1.2***

## **User Manual**

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# I. Introduction

## 1. What is SID-Wizard?

Hey folks, I'm Hermit! If you wonder what SID-Wizard is, I have a short answer: yet another **tracker application for the famous Commodore 64 personal computer** of the eighties. More specifically, a **music editor for its sound chip called SID** (Sound Interface Device). As you may know, there is still an evolving culture and technical background behind this machine - that's why demo musicians are still welcome to join the scene and compose wonderful SID tunes. **SID-Wizard is an open-source** project from the very 1st release, and everyone is welcome to help in further developments of my extensively commented source-code.

My aim from the beginning was to create a **comprehensive native C64 tool for SID music creation**, as there are so many editors around which are good at some aspects but on the other hand many of them lack very basic features. (For instance, saving/loading individual instruments, multi-speed support, detuning, jamming, keyboard-tracking, etc.)

However there are several trackers to mention which contain almost all important features, and which I got much inspiration from. My personal favourites - and possibly the most featureful, in order of appearance - are: Goattracker (cross-platform with emulated SID sound), SDI, X-SID, SID-Factory, JCH Editor, DMC, Hardtrack Composer. I made some comparison charts about these editors, and I figured out that I need to code a native C64 based editor, which should contain everything essential, and even some more inventive/innovative features. More or less I found the way to do so, and coupled the different features under common hood to achieve simplicity, ease of use despite the amount of new functions. Let's see in a nutshell in the next section what can be done with SID-Wizard....

## 2. Features of SID-Wizard

### 2.1 Significant features of SID-Wizard:

- *50 instruments, 100 of 250-byte long patterns and 16 (\$0..\$F) of subtunes in total*, may vary later
- *Optimized rastertime (around \$1A, below \$20) and small code size* to let more room for musical data (editor code and graphics are ~12kbyte together, player-code is around -or a little more than- 2kbyte)
- *Virtually no zeropage usage*, so the music routine won't interfere with other parts of your program
- *3 x 25 rows pattern-editing perspective* to keep as much as possible musical data in screen-focus.
- *Goattracker-like pattern-editing concept and keyboard control* to ease migration from Goattracker.
- *Everything on one screen* (except menu) to ease composition workflow. Extensive use of border.
- *Polyphonic jam-mode with dovetailing* (cycles through voice 1..3) - good for sounds with long release
- *Realtime compression of pattern-data* - zeroes don't appear in memory, therefore more memory is left for informative data (similar to XM-patterndata compression, but more effective).
- **'Jump to other subtune' command** in orderlists/sequences. Tune can be written in subtune-chunks then be put together via **sequence-copy/paste functions in orderlists**.
- *All instruments have independent tables and names* - no need for table-pointers, instruments can be loaded/saved independently
- *All instruments have own Hard-restart ADSR*, Hard-restart timing, and 1st-waveform settings
- *Per-row based detuning and keyboard-tracking* in arpeggio, pulsewidth, filter instrument-tables
- *Up to 8x (400Hz) multi-framespeed* not affecting speed values and tempo (just like in Jeff's X-SID)
- *Advanced partial copy/paste and auto-advance amount, page-up/page-down* in patterns/orderlists
- *Independent track-tempos / funktempos / tempo-programs* and independent pattern-scrolling possible
- *4 vibrato types* to simulate impression expressions of various instruments like violin/guitar/etc.
- *3 simultaneous pattern effects are possible at the same pattern row* (note-FX,instrument-FX,etc.)

- **Calculated vibrato and slide/portamento speed** achieve evenly audible pitch-changes through octaves
- **Oscilloscope and Pulsewidth/Cutoff-frequency displayer bars** to visualize waveforms and sweeps
- **Gate-off event triggered instrument-table pointers** (instrument's release phase can be controlled)
- **Basic editor settings are saved into workfile** (framespeed, colour-theme etc.: 'templates')
- *There is concept and separate table for CHORDS* that can be called from arpeggio-table of instruments or from pattern-FX, therefore No need to create new instruments for different chords!
- Compression of empty places in note-column when saving tune (called '**packed rest**' / 'packed NOP')
- **Save/export tune in SID format, runnable PRG format** (beside simple PRG and BIN formats)
- **Export/import to/from XM/MID format** with 'SWMconvert' to ease cooperation with x86 tools

## 2.2 New features/improvements in SID-Wizard version 1.2:

- **NTSC machine support** - detects machine-type and auto-sets graphics and frequency-table
- **1st frame's waveform-register now can be set** to any values (except 0 in SWM1) for all instruments
- **More configuration options** in menu (they are saved to the workfile):
  - Selectable (predefined) **colour-themes**
  - Flickering **rasterbars can now be hidden**
  - Instrument-autotyping** (unneeded repetitive instrument-selections optimized when tune saved)
  - GT/DMC piano-keyboard layout**, 2 row of notes (ASDF...), octave selection with '1..8' keys
  - follow-playback mode can be set as default** - and can be toggled in realtime too (see keys' section)
- **Rastertime** of the tunes during playback **is measured** and peak/max rastertime is calculated
- **Copy/Paste** (even partial) now **in Orderlist-sequences too**, and Finding **empty patterns** (C= + E).
- **Fast-forward playback** (4x the speed of normal) now possible (with 'left-arrow' key)
- **Built-in cheat sheet (instant help)** for the most important keys (the last menupoint)
- **Values can be negated with '=' key** in instrument-tables and chordtables (e.g. \$40 will be \$C0)
- Pressing **Return/Enter on the instrument's default chord-number brings the chord in focus**
- SID-Maker improvements: author-info moved to reused memory, faster relocation-address setting, '**exe.prg**' export can switch subtunes and displays playtime and rastertime-use (**current & peak**)
- **some other fixes: table-cursorpositions remembered**, edit/jam mode better distinguishable, muted track's filter-program is stopped, **C+=Delete deletes in note-column if cursor is there**, **extended relocation range (\$0200...\$ffff)**, **normal SID output for single-speed tunes**
- **Startup menu with selectable players: normal/light/medium/extra** (selectable in SID-Maker too).  
*The purpose of light/medium-versions is to reduce player-code size and rastertime-consumption. The extra version has some more rastertime-consumtion and memory-usage but better quality well suited for standalone music releases... All versions use the same SWM1 module format. but slightly different SID sound engine (i.e. player/driver-routine):*

Feature (in 'source/settings.cfg', alter & compile for particular needs.)	Light	Medium	Full	Extra
Calc.vibrato, Detune, Chord-table, Transpose, instr.Octave, WF-arp. speed		X	X	X
PW/filtortable-reset off, filter keyboard-track, 11bit filter, tempo-program		X	X	X
Vibrato-types, Hard-restart types, Frame1 \$09 waveform switch			X	X
Pulsewidth keyboard-tracking, Note-off table-pointers			X	X
Subtune-jump FX (now independent on tracks), Saving/Restoring zeropage			X	X
Filter/Pulsewidth/WF-program/slides never skipped, filt-ex.FX, Ghost-reg.				X
Tempo (0..2) full support, vibrato returns after portamento, delay note/track				X

## 2.3 Planned features for upcoming versions:

- in the works: **MIDI-keyboard support** (monophonic) - easy-to-build hardware called **HerMIDI**.
- check TODO.txt file in the 'source' folder. And don't forget, it's **an open-source tracker...**

### 3. A little about SID and sound-synthesis

This part is intended for readers of the manual who are new to sound-synthesis. Others can jump this whole part over.

#### 3.1 Principle of sound synthesis

There are basically **two types of analog frequency synthesis: Additive and Subtractive**. Additive synthesis tries to simulate the sound of instruments by adding a limited number of harmonics to the base frequency of a musical note. **Subtractive method is based upon oscillators which can generate some kinds of waveforms** (sinus, triangle, sawtooth, pulse/square, noise, etc.) with inherently **rich spectral harmonic content** and they can be **mixed and filtered to be shaped** to a desired timbre.

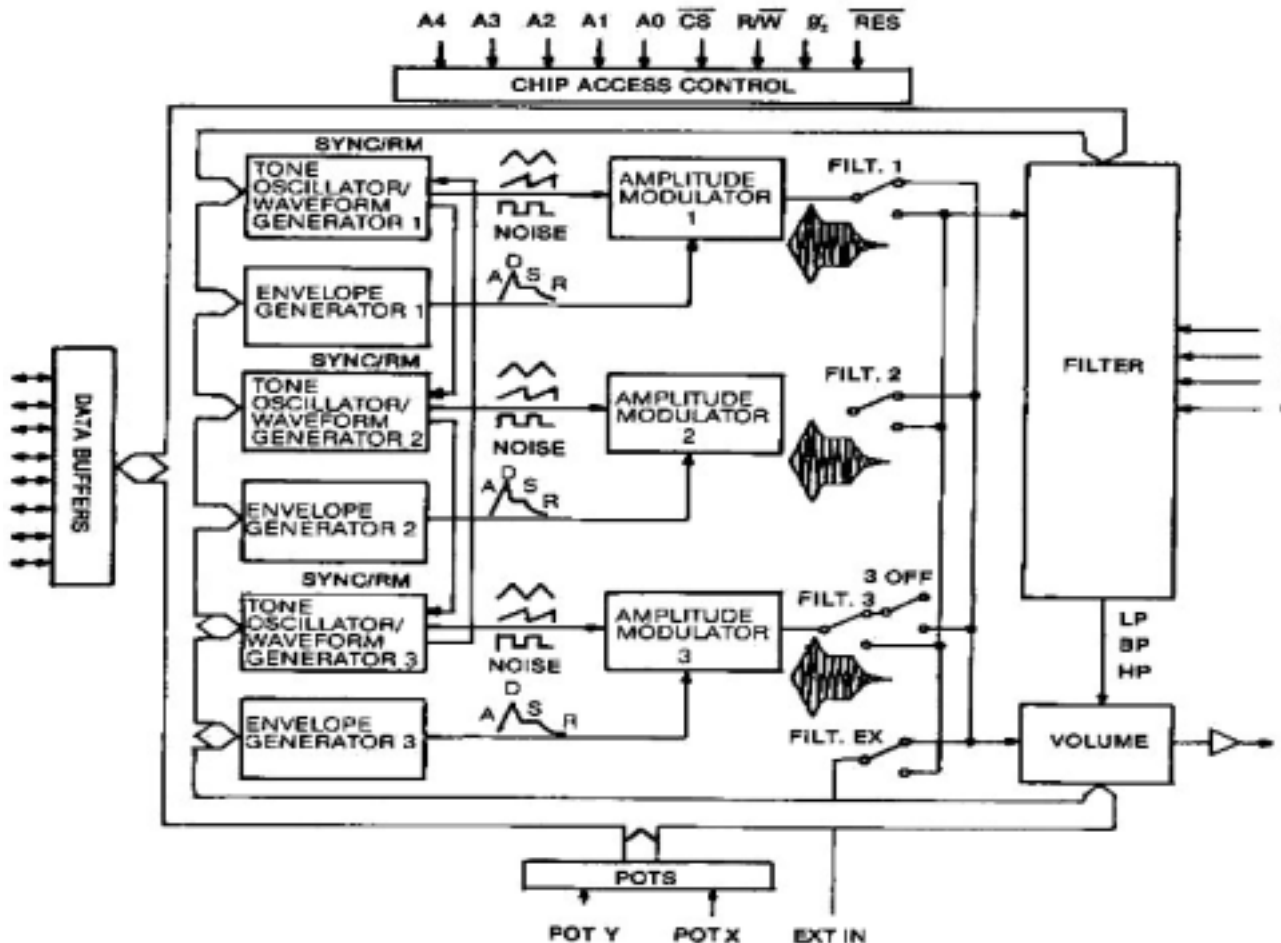
We can alter many other parameters of the sound, the most important is to control its **volume-envelope** (ADSR) in order to be able to model live instruments to a degree. Possibilities are endless compared to sample-based synthesis, only the constraints of hardware and software limit the number of variations a little bit.

I'm not going to tell more about the sound synthesis at this point, many readings can be found over the cyberspace.

#### 3.2 Overview of structure and sound generation of SID

The **MOS technology SID 6581 or 8580 sound chip in C64 is a subtractive sound-synthesis chip** designed by Bob Yannes in 1982. It is one of the most important reasons of the C64's popularity. There are many differences between different revisions and types of SID chips produced over the years, maybe due to the shortened development time, and the specification of the chip was somewhat unfinished. The most significant change/improvement has appeared in the 8580 new SID model over the original 6581 SID, but many consider the 6581 better. **8580 has more balanced filter-cutoff frequency control curve and less-distorted resonance, better mixed-waveform support**, and maybe more predictable ADSR envelope-handling. It's still a mystery in some aspects what the chip exactly does inside, however there were thorough reverse-engineering projects recently both in software and hardware emulation areas (e.g Resid dll, 1541 Ultimate VHDL code for SID). Even Bob Yannes himself doesn't keep tracking of the long lifetime of SID and what people make for it.

Let's see a block-diagram of SID on next page for better understanding of its structure and behaviour:



The chip has **only 3 channels' polyphony** (btw. Yannes's initial design ideas were far more advanced, if he had more time & chip area, there could possibly be as much as 32 channels). **We have to deal with 3 voices**, but throughout the years I learned (after coding my 9 polyphony 3SID tracker) that it is quite enough for a clever musician. What's more, these limits has an effect on a composer: we have to do something really cool in order to keep the listener's interest. (That's why we love remixing and performing SID tunes with my SIDrip Alliance bandmates.)

There's one limit what I personally consider a real limiting factor: **there's only one filter** to shape the plain waveforms. Luckily **this filter can be switched on/off for all tracks individually**. Designing the filter usage needs careful planning when composing music, especially if a music editor doesn't track filter utilization of the instruments automatically. **In SID-Wizard the filter is handled automatically on tracks, only tracks with filtered instruments are filtered**, and normally the latest filtered instrument controls the filter's cutoff-frequency.

One advantage however is that **each channels' pulse waveform's duty cycle can be changed smoothly**. That feature can be utilized to create cool effects by sweeping it with slow/fast pace. (This feature is missing in many VSTi and Synthesizer modules.)

The SID is not a perfect device when it comes to timing. **ADSR envelope sometimes stucks and fails to deliver exact volume-envelope**, or to generate the sound at all. **There's a workaround to this that's called hard-restart**. It can stabilize SID's response to fast paced ADSR note-triggering sequences by resetting some registers 1-2 frames (20..40ms) before a sound actually starts (gate-on).

I don't want to repeat the whole specification chart of SID 6581, so if further/deeper info is needed, don't be afraid checking it out online. A good information summary is:

[http://en.wikipedia.org/wiki/MOS\\_Technology\\_SID](http://en.wikipedia.org/wiki/MOS_Technology_SID)  
 or <http://noname.c64.org/csdb/release/?id=57722>

For the sake of a quasi-completeness, in the next subsection (next page) we'll collect the controllable options (registers) of SID. Most of the time it's needed for coders, but the knowledge can be handy for musicians too sometimes to tweak things a bit more consciously in the editor.

### 3.3 Registers of SID

The SID chip can be controlled through its registers, there are virtually 32 of them, most of them are write-only, some of them are read-only, some don't exist physically. (The model how the computer program controls SID is called 'memory-mapped' I/O.) The chip by default is routed to \$D400 (54272) memory area by a PLA in C64, therefore the registers can be written by storing bytes to \$D400..\$D41F area from music routine. (Additional SID chips can be routed inside \$D420..\$D800 area by external chip-selector circuitry, though it's not a standard and widespread solution.

Register-address	R/W	Function	Remarks
\$D400, \$D407, \$D40E	W	Channel 1..3 note-pitch frequency low-byte	No frequency-table built into SID, pitches are controlled by code
\$D401, \$D408, \$D40F	W	Channel 1..3 note-pitch frequency high-byte	
\$D402, \$D409, \$D410	W	Channel 1..3 square-waveform pulse-width low-byte	Most of the times these spice the pulse-waveform to sound fine.
\$D403, \$D40A, \$D411	W	Channel 1..3 square-waveform pulsewidth high-nibble	
\$D404, \$D40B, \$D412	W	Channel 1..3 Waveform and sound-control nibbles	There are triangle/sawtooth/square/noise and combined waveforms.
\$D405, \$D40C, \$D413	W	Channel 1..3 envelope-generator Attack/Decay nibbles	
\$D406, \$D40D, \$D414	W	Channel 1..3 envelope-generator Sustain/Release nibbles	
\$D415	W	Filter cutoff-frequency least significant 3 bits	
\$D416	W	Filter cutoff-frequency most significant byte (8 bits)	Unfortunately this control is common for all channels.
\$D417	W	Filter resonance-amount and channel-filter-switch nibbles	Resonance is common but filter-switches are present for each channel.
\$D418	W	Filter band-mode and Main Volume nibbles	High-pass/Band-pass/Low-pass filter modes, can be combined.
\$D419	R	Paddle Potmeter X value	
\$D41A	R	Paddle Potmeter Y value	
\$D41B	R	Channel 3 oscillator output	Geir Tjelta has an echo generator routine that utilizes this feature afaik.
\$D41C	R	Channel 3 envelope-generator output	Used (beside \$D41B) in SID-Wizard to display the Oscilloscope.
\$D41D	-	not used	
\$D41E	-	not used	
\$D41F	-	not used	

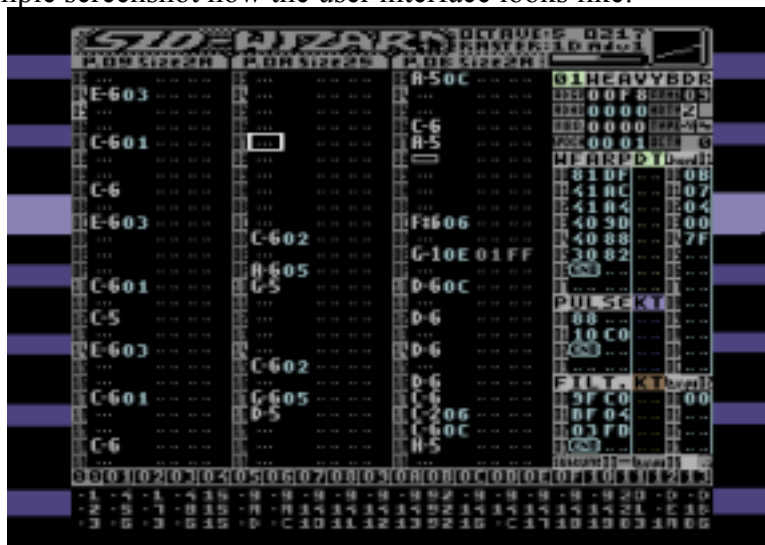
## II. Usage of SID-Wizard

### 1. User interface

#### 1.0 User interface overview

As it is common to trackers, this tool is based on graphical-character matrix mode with some tiny graphical parts. That means you cannot use mouse or sliders/knobs (yet) but **you have to input almost every data by hexadecimal numbers (0..9, A..F), and navigating between 'windows'/'panels' using your keyboard.**

Let's see an example screenshot how the user interface looks like:



We'll be a bit redundant by telling the keyboard shortcut a bit more verbosely in this section, than later in some tables the keyboard controls will be summarized again.

#### 1.1 Displays

**At the very top in the upper border there is an informative part of the interface.** Here you can see from left to right the **logo, the number and size of selected patterns, maximal rastertime (reached during playback), jamming octave, autoadvance-mode/amount, playback-time, pulsewidths' / filter-frequency's meters, oscilloscope, etc.**

#### 1.2 Pattern editor window

**The largest part of the screen is occupied by the pattern-editor window, where you can see and edit patterns corresponding to the 3 tracks/channels that the SID routine can play.** Each track has 4 columns. **First column is for the notes/pitch control and note-on/note-off** (plus several other) effects. **Second column's main function is to select instruments or 'legato',** or to contain some small pattern effects either. **The 3rd and 4th columns are explicitly designed for pattern-effects,** but the 4th column is only needed when we use the 'BIG' effects, and in that case it contains effect-value.

To go to pattern-editor window you can **press F5 key** anytime. You can easily navigate between the three tracks by cursor keys and 'Control' keys (tab key in Vice emulator), and the other obvious keys like Page-Up/Page-Down (Slash/Shift+Slash), Home, etc... **If cursor is**



**around an instrument number and you press Return, you get to the corresponding instrument's editor panel. The length/size of the patterns can freely be increased/decreased by pressing Insert/Delete keys in the last row of the patterns (showing the '-end-' signal).**

If you change the 'auto-advance' amount with Shift+A (increase) or Shift+Z (decrease), the cursor jumps the specified amount of rows after you type a note in note-column.

If you toggle the 'binding mode' by pressing C= + B, you can scroll each track/pattern independently or otherwise you can move/scroll them together (as long as they're long enough to be scrolled). If you want **to mute/solo tracks, press Shift + 1 / 2 / 3 accordingly.** You may **check out the 'keyboard layout' section for complete summary of keys** in pattern-editor window.

### 1.3 Orderlist

**The very bottom of the screen in the lower border introduces the Orderlist. This is where you can control the whole arrangement of the tune by putting consequent pattern numbers after each other.** At playback the currently played Orderlist positions of the song are blinking. It helps you to follow where you are in the timeline of your music.

**To get to Orderlist, press F6 (Shift+F5) key anytime.** The navigation keys are obvious here, individual track-sequence lengths can be increased/decreased by pressing Insert/Delete keys on the last 'FF' or 'FE' values. Pressing 'Return'/'Enter' over a pattern-number in Orderlist will lead you back to pattern-editor window and selects the pattern for corresponding track. Pressing Shift+Return will select all the 3 patterns corresponding to the current Orderlist cursor-position. Pressing C+=Return anytime selects the patterns that are played at the moment (useful with different track-speeds or lengths).

\*A new function in 1.2: **Pressing 'C= + E' in the Orderlist will find the first empty (unused) pattern** after the existing orderlist. If used over \$FE/\$FF end-signals, it automatically inserts the empty pattern's number to the end of the orderlist. The number is incremented upon a new 'C+=E' keypress, and is refreshed anytime you go to a new pattern to edit it. This way you can expand your tune much faster than before.

**Value 'FE' means the end of playback for the given track, 'FF' jumps back to a position in pattern-sequence given by the number following it.** (As value 00 is reserved for 'no process', you can't use pattern 00, the lowest pattern-value is '01'.) Be aware that these are hexadecimal numbers, so for example, after '09' not '10' but '0A' comes.

\*There are some effects that can be controlled from Orderlist like transposing the musical key or changing volume/tempo...(see 'Orderlist Effects' section for more info on that.)

### 1.4 Instrument-editor window

**The right quarter of the screen is the instrument-editor panel.** All the parameters of the selected instrument can be seen here. You can **select an instrument by (Shift)+Plus/Minus keys.** At the top the instrument's number and name can be seen and edited, below it the main parameters can be edited either by hexa-keys (0..9..F) or by pressing Return on some switch-type parameters.

**To get into instrument panel, press F7 key anytime.** The adjustable parameters include the selected instrument's default ADSR envelope, Hard-restart ADSR and HardRestart-type settings, Vibrato-type/-frequency/-amplitude/-delay, default chord and default arpeggio-table speed, and octave-transpose amount. (If the arp./chord-speed value is > \$40, pulsewidth-table can be multispeed, if >\$80, filtertable can be multispeed for the instrument as well...)

**The 3 tables below the main settings are: Waveform-arpeggio table** (which contains a detuning-table too to create fancy choir effects), the **Pulsewidth-program table** to control

duty-cycle/pulsewidth of square waveforms over time, and the **Filter-program table** to control filter for the selected instrument. **You can cycle between the main instrument settings and these 3 tables with Control key (TAB in Vice emulator). Press C= + F / P to disable pulsewidth/filter-reset** (new notes won't reset the ongoing Pulsewidth/Filter-program unless a new instrument gets selected in a pattern).

In the instrument editor window you can navigate with the usual navigation keys in a standard manner. **To edit the name of the selected instrument, press Shift+N** key-combination and enter the name, then press Return to store, or press Escape/Stop key to cancel.

### 1.5 Chord-table

**To the right of instrument tables the thin table contains the selected chord's pitch-list. Chords are essentially arpeggios** in SID-Wizard, but they don't depend on instruments and **can be called from/for any of the instruments**. The main point of using chords is to reduce the number/redundancy of creating more instruments of the same type just because we want them to sound as different chords on a channel.

**Press C= + F5 anytime to get to Chordtable.** The usage is very simple, **you can select a chord with +/- keys here, or Shift+K/L keys anywhere.** In the column you **type the (hexadecimal 2's complement) relative pitches counted in halftones** in the order you want them to roll over time. **Insert/Delete keys over '7F' or '7E' can expand/shrink size/complexity of the chord. '7F' means looping the chord over, '7E' means returning** to the arpeggio table the chord was called from and continuing waveform-arpeggio-table execution with its next row.

### 1.6 Tempo-program table

**The table in the bottom-right corner shows the selected tempo-program. For extreme pattern timing/swing/funktempo** you can describe complex tempo-programs here. If the tempo-program is selected later from pattern-FX, all of its rows correspond to the timing of consequent rows of the pattern the tempo-program is applied to. Usually we don't need complex tempo-programs, just funktempo, but it might be useful for frequently appearing special rhythms...

**Press C+=F7 (Control+F7) anytime to get to Tempo-program table. To select a tempo-program, you can press Shift+T/Y anytime or +/- in tempo-program table itself.** Editing is similar to that of chord-table, except there are **no numbers allowed more than \$80 (hexa) value.** The tempo-program automatically rolls over after the last value, there's no need for special jump-commands.

## 2. Keyboard layout and usage summary

Commodore 64 US keyboard layout



US international keyboard layout:



VICE emulator C64 mapped (US positional) keyboard layout:



## 2.1 General purpose and globally usable keys

Keys on C64	US int. Keys in VICE emulator	Category	Functions of the pressed keys
F5	F5	Navigation	Go to <b>Pattern-editor window</b> .
Shift+F5	F6	Navigation	Go to <b>Orderlist</b> .
F7	F7	Navigation	Go to <b>Instrument-editor panel</b> .
C= + F5	Control + F5 or F6	Navigation	Go to <b>Chord-table</b> .
C= + F7	Control+F7	Navigation	Go to <b>Tempoprogram-table</b> .
Shift+F7	F8	Navigation	Go to <b>Menu</b> .
CURSOR-down/right and Shift	Cursor up/down/left/right	Navigation	<b>Move the cursor</b> step-by-step up/down/left/right where possible.
CONTROL or Shift +CONTROL	TAB or Shift+TAB	Navigation	<b>Cycle through tracks</b> or instrument-tables.
/ or Shift+/, UP-arrow* or RESTORE	/ or Shift+ /, Page-Down*/Page-Up	Navigation	Move cursor in <b>4 or 8 steps up/down/left/right</b> depending on window (pattern/orderlist/etc.)
HOME	Home	Navigation	Move <b>cursor to start-position</b> on screen, then absolute start-position in table/pattern.
RETURN	Enter	Navigation	Car return <b>to beginning of row</b> , or go to pattern(s) or instrument under cursor.
F1 or C= + F1	F1 or Control+F1	Playback	<b>Play the tune from start</b> / follow-play tune from start.
Shift+F1 or C= + Shift + F1	F2 or Control+F2	Playback	<b>Play the tune from marker</b> position(s) / follow-play tune from marker position(s).
F3 or C= + F3	F3 or Control+F3	Playback	<b>Play the selected patterns</b> / follow-play the selected patterns.
Shift + F3 or STOP	F4 or ESC	Playback	Toggle <b>pause/continue</b> the playback of tune/patterns.
Shift + SPACE	Shift + SPACE	Playback	Play the selected patterns <b>from cursor-position</b> .
Left-Arrow	‘ (above TAB)	Playback	<b>Fast-forward play</b> (4x the speed of normal)
Shift + Left-Arrow C= + Left-Arrow	Shift + ‘ (above TAB) Control + ‘	Playback, Setting	<b>Toggle follow-play mode</b> / normal playback. Set <b>follow-play mode as default</b> on/off.
Shift+ 1 / 2 / 3	Shift + 1 / 2 / 3	Play./Setting	Toggle <b>Mute / Solo</b> on channels 1..3
Shift + A/Z	Shift + A/Z	Setting	<b>Increase/Decrease auto-advance</b> (stepping) amount after typing notes.
Shift + I	Shift + I	Setting	Toggle <b>instrument auto-typing</b> with notes.
Shift + D	Shift + D	Setting	Toggle monophonic+legato or polyphonic <b>+dovetailing</b> jamming mode.
Shift + F/G	Shift + F/G	Setting	<b>Decrease/increase framespeed</b> (1x singlespeed...8x multispeed).
Shift + H/J	Shift+H/J	Setting	<b>Decrease/increase step-highlighting</b> aid frequency in pattern-editor window.

C= + B	Control + B	Setting	Toggle pattern/ <b>track-binding on/off</b> . Patterns can be scrolled together/independently.
C= + T	Control + T	Setting	Toggle <b>global normal tempo / funktempo</b> mode for subtune.
Shift + colon/dot , Shift + : or ;	Shift + colon/dot , Shift + ; or '	Setting	<b>Increase/decrease global normal tempo / 2nd funktempo</b> for subtune.
C= + colon / dot	Control + colon / dot	Selection	<b>Select subtune</b> (Orderlist). Patterns are shared between subtunes.
C= + 1...8	Control + 1...8	Selection	<b>Select octave 1...8</b> to edit or jam musical notes. (In 'DMC' mode no need for C=)
Shift+PLUS or Shift +MINUS	Shift+PLUS or Shift +MINUS	Selection	<b>Select instrument</b> for jamming / editing.
Shift + T/Y	Shift + T/Y	Selection	<b>Select</b> (decrease/increase number of) <b>tempo-program</b> .
Shift + K/L	Shift + K/L	Selection	<b>Select</b> (decrease/increase number of) <b>Chord</b> to edit.
SPACE	SPACE	Editing	Toggle Keyboard <b>note-jamming or note-editing</b> in pattern-editor window.
Shift + N	Shift + N	Editing	<b>Rename selected instrument</b> . Max. 8 characters, Esc/Stop aborts the renaming.
DEL/Pound or Shift +DEL	Delete/Backspace or Insert	Editing	<b>Delete/insert</b> in cursor position or <b>increase/decrease pattern/table size</b> in end-positions.

\*In Linux the VICE build seems to have up-arrow key associated to Page-Down, while the default would be 'Del'-key (which is good, because therefore in Linux the Page-Down (up-arrow) is in correct place, below Page-Up, which is associated to Restore C64 key.) In Linux the 'Del'-key works as Backspace which is better selection IMO.

\*Note that **in follow-play modes the pattern-editor keys are inactive** to prevent accidental editing while playing the tune.

## 2.2 Pattern-editor related keys

Keys on C64	US int. Keys in VICE emulator	Category	Functions of pressed keys
CONTROL or Shift +CONTROL	TAB or Shift+TAB	Navigation	<b>Cycle through tracks</b> forward/backward.
RETURN or Shift +RETURN	Enter or Shift+Enter	Navigation	Go to <b>next row</b> , place <b>Note-on/off</b> , or <b>select instrument/chord</b> under cursor.
Z X C V B N M , . (A...L in DMC mode)	Z X C V B N M , . (A...L in DMC mode)	Edit/Jam	<b>Lower octave white piano-keys</b> (C major diatonic whole-tones). Legato jamming possible.
Q,W,E,R,T,Y,U,I,O,P (not in DMC mode)	Q,W,E,R,T,Y,U,I,O,P (not in DMC mode)	Edit/Jam	<b>Upper octave white piano-keys</b> (C major diatonic scale whole-tones).
S,D, G,H,J, L , 2,3, 5,6,7, 9,0 (non-DMC)	S,D, G,H,J, L , 2,3, 5,6,7, 9,0 (non-DMC)	Edit/Jam	<b>Lower and upper octave black piano keys</b> (halftones). In DMC-mode it's in QWERTY row!
C= + 1...8 (1...8 in DMC-mode)	Control + 1...8 (1...8 in DMC-mode)	Edit/Jam	<b>Select octave 1...8</b> where editing or jamming musical notes happens.
A, 1, C+=Del (Q in 'DMC' mode)	A, 1, Control+Del (Q in 'DMC' mode)	Editing	<b>Empty-note</b> (Delete note in note-column pattern-position without moving the rest.)
1...9, A...F hexa keys	1...9, A...F hexa keys	Editing	In instrument/effect columns <b>type value, in note-column set note</b> or vibrato-amplitude.
DEL/Pound or Shift +DEL	Delete/Backspace or Insert	Editing	<b>Delete/insert</b> in cursor position or <b>increase/decrease pattern-size</b> in pattern-end position.
C= + DEL	Control + Delete/ Backspace	Editing	<b>Delete note or instrument+effect columns</b> in actual pattern-row, depending on cursor-position.
C= + Shift + DEL	Control + Shift + Del./ Backspace	Editing	<b>Delete the entire pattern-row</b> (note and instrument and effect) in the actual track.
Shift + Q/W	Shift + Q/W	Editing	<b>Transpose notes up/down by half-notes</b> in actual pattern after cursor-position.
C= + Q/W	Control + Q/W	Editing	<b>Transpose notes up/down by octaves</b> in actual pattern after cursor-position.
Shift + R or C= + R	Shift + R or Control + R	Editing	Place <b>ring-modulation effect on/off</b> into note column at actual cursor position.
Shift + P	Shift + P	Editing	Place <b>auto-portamento effect</b> into note column at actual cursor position.
Shift + S or C= + S	Shift + S or Control + S	Editing	Place <b>sync-bit on/off effect</b> into note column at actual cursor position.
Shift + V	Shift + V	Editing	Place <b>vibrato-effect</b> into note column at actual cursor position. Amplitude editable.
C= + X	Control + X	Editing	<b>Cut/delete pattern content from cursor</b> position to end of pattern and copy to pattern-buffer/ clipboard.
C= + C	Control + C	Editing	<b>Copy pattern content from cursor</b> position to end of pattern to pattern-buffer/clipboard.
Shift + C	Shift + C	Editing	<b>Limit the range of data copied</b> (or cut) into buffer to cursor position. Define end of buffer.
C= + V	Control + V	Editing	<b>Paste pattern-buffer content from cursor</b> position till end of pattern.

### 2.3 Orderlist-editor related keys

Keys on C64	US int. Keys in VICE emulator	Category	Functions of pressed keys
RETURN or Shift+RETURN	Enter or Shift+Enter	Navigation	<b>Selects the pattern(s)</b> under the cursor position in Orderlist and jumps to actual track in Pattern-editor.
C= + RETURN	Control + Enter	Navigation	<b>Selects the patterns that are currently played</b> and jumps to actual track in the Pattern-editor.
Shift+SPACE	Shift + Space	Playback	<b>Sets Orderlist playstart-marker</b> (for F2-playing) to cursor-position for all tracks. Position number gets inverted.
C= + SPACE	Control + SPACE	Playback	<b>Sets Orderlist playstart-markers to individual played position for all tracks.</b> Position number of 1st track gets inverted.
1...9, A...F hexa keys	1...9, A...F hexa keys	Editing	To <b>type hexa pattern-numbers and effect/jump numbers</b> into Orderlist sequences of tracks.
DEL/Pound or Shift+DEL	Delete/Backspace or Insert	Editing	<b>Delete/insert</b> in cursor position or <b>increase/decrease Orderlist sequence-size</b> if cursor is in sequence-end/loop position.
C= + C	Control + C	Editing	<b>Copy orderlist-sequence</b> from cursor to buffer.
Shift + C	Shift + C	Editing	<b>Set the end of copied data</b> in buffer. (limit buffer)
C= + V	Control + V	Editing	<b>Paste buffer to cursor-pos.</b> , appends existing data
C= + E	Control + E	Editing	Type and the <b>first Empty (unused) pattern</b> number. Increased if pressed more times, works on endsignal.

### 2.4 Instrument-editor related keys

Keys on C64	US int. Keys in VICE emulator	Category	Functions of pressed keys
CONTROL or Shift+CONTROL	TAB or Shift+TAB	Navigation	<b>Cycle through</b> main instrument-setting panel and <b>instrument-tables</b> .
RETURN or Shift+RETURN	Enter or Shift+Enter	Navigation	<b>'Car return'</b> to beginning of next row in tables (or toggle/cycle some main instrument-parameters.)
+ / -	+ / -	Selection	<b>Select instrument.</b> The same in pattern/orderlist/instrument windows, while Shift is needed in Chord/Tempo tables.
RETURN	Enter	Selection	<b>Toggle/cycle some of the instrument's main parameters</b> like HR-type, Vibrato-type, octave-shift sign.. Or goes to default-chord if it's number is under the cursor.
1...9, A...F hexa keys and F..Z	1...9, A...F hexa keys	Editing	To <b>type hexa values</b> into instrument-data fields, or <b>type the name of the instrument</b> (some signals allowed too.)
=	=	Editing	<b>Negate value</b> (e.g. \$40 will be \$C0 = -\$40)
Shift + N	Shift + N	Editing	<b>Rename selected instrument.</b> Max. 8 characters, Esc/Stop aborts the renaming.

DEL/Pound or Shift+DEL	Delete/Backspace or Insert	Editing	<b>Delete/insert</b> in cursor position. Increases/decreases table-size.
Shift + Space	Shift+Space	Editing	<b>Set/clear gate-off index</b> to current table-row under the cursor
C= + C	Control + C	Editing	<b>Copy</b> the entire <b>selected instrument</b> to instrument-buffer.
C= + V	Control + V	Editing	<b>Paste instrument</b> -clipboard content to the selected instrument. The entire instrument will be overwritten.
C= + P or C= + F	Control + P / F	Editing	<b>Toggle pulsewidth-/filter-table reset</b> on note-start. (Selecting instrument resets it.)

## 2.5 Chord-table / Tempo-table related keys

Keys on C64	US int. Keys in VICE emulator	Category	Functions of pressed keys
CONTROL or Shift +CONTROL	TAB or Shift+TAB	Navigation	<b>Go to pattern editor or go to instrument-editor.</b>
RETURN or Shift +RETURN	Enter or Shift+Enter	Navigation	<b>'Car return'</b> to beginning of next row in tables (or <b>toggle/cycle</b> some main <b>instrument-parameters.</b> )
+ / -	+ / -	Selection	<b>Select chord / tempo-program.</b> Shift+K/L or Shift+T/Y is needed in other windows.
Shift+PLUS or Shift +MINUS	Shift+PLUS or Shift +MINUS	Selection	<b>Select instrument</b> for jamming / editing.
1...9, A...F hexa keys	1...9, A...F hexa keys	Editing	To <b>type hexa values</b> and <b>chord loop/return numbers</b> into chordtable/tempoprogram-table.
=	=	Editing	<b>Negate value</b> (e.g. \$04 will be \$fb -4 2s' compl.)
DEL/Pound or Shift +DEL	Delete/Backspace or Insert	Editing	<b>Delete/insert</b> in cursor position. Increases/decreases table-size.



## III. A guide to hexa parameter values

### 1. Instrument-parameters

#### 1.1 Main instrument-settings

- **ADSR** - Attack/Decay/Sustain/Release envelope-generator values
- **ADHR** - The ADSR value for hard restart (get loaded to ADSR registers 1-2 frames before a new note is triggered).
- **1st frame** - If switched on (via 'Return'), the **1st frame's waveform** can be set. (Until now this was hardwired \$09, now it can be modified, but 0 is reserved yet to keep compatibility).
- **Hard-restart timer** - 0..2 - the amount of frames for hard-restart before note-triggering
- **Hard-restart type** - Normal hard-restart or **Staccato/aggregated** mode. If Test-bit is also to be reset at hard-restart (Adds 1-2 frames of gap between consequent notes.)
- **Vibrato amplitude, frequency and delay / increment-speed** (the latter in case of increasing vibrato-type)
- **Vibrato-type** - can be 'incremental' ('violin' style), delayed 'up-down', delayed 'upwards', delayed 'downwards'
- **Instrument-table & chord-table execution speed** - especially useful for multispeed to slow down WF-table execution if needed. (If the value is > \$40, pulsewidth-table can be multispeed, if >\$80, filtertable can be multispeed for the instrument as well...)
- **Default Chord** - this is linked to the instrument by default, but a pattern-FX can change the chord as well
- **Octave shift** - to incorporate bass and high pitched sounds easier - no need to jump between octaves back & forth

#### 1.2 Waveform-arpeggio-detune table

- **WF-COLUMN:**
  - **\$00..\$0F Repeat** only arpeggio/detune-columns for **1..16 frames** (no Waveform-change)
  - **\$10..\$FD Simple WAVEFORM/CONTROL register value setting**
    - **\$FE Jump** to a table-position (position in 2nd column, if >=\$40, it jumps to itself)
    - **\$FF End** of the table, table execution ends here
- **ARP-COLUMN:**
  - **\$00** Zero pitch-shifting (prime, '0' interval) - regain **original note-pitch**
  - **\$01..\$5F Relative pitch-shift upwards** in halftones (positive interval)
  - **\$7F Jump** to default or pattern-FX set **Chord**
  - **\$80 No process** (useful when don't want to touch pitch and detune, just waveform)
  - **\$81..\$DF Set absolute pitch** (frequencies are identical to C-1..A-8 notes)
  - **\$E0..\$FF Relative pitch-shift downwards** in negative direction (negative interval)
- **DETUNE-COLUMN:**
  - **\$00..\$FE Set fine-detuning** amount
  - **\$FF No process** in detune-table (the previously set detune-value is retained)

### 1.3 Pulswidth-program table

- **\$8x..\$Fx xx** set square-wave **Pulswidth hi-nibble and low-byte**
  - **\$00..\$7F xx** **0..127 times adding/subtracting signed xx value** (0...\$7F / \$80...\$ff)
  - **\$FE** **Jump** to a position in the table (position in 2nd column, can jump to itself)
  - **\$FF** **End** of the table, table execution ends here
- **The 3rd (last) column sets Keyboard-tracking (KT).** That technique is known in Korg synthesizers (MS20, 707, etc.) and makes the **pulswidth dependent on note-pitch**. The sounds get more lively and varying by this setting. The bigger the value, the bigger the difference in timbre of adjacent note-pitches is.

### 1.4 Filter-program table

Filter-switch for channels: **SID has only one filter, common for the 3 tracks. Every channel gets filtered whose instrument has something in its filter-table's 1st row**, when the note starts. The instrument **which has \$00 there, is only filtered but doesn't control the filter**, while if there's nonzero in the 1st row, the instrument controls the filter (band, resonance and cutoff-frequency). Always **the latest instrument takes over the control** over the common filter-band/resonance/frequency (like with polyphonic jamming in JCH's editor)...

- **\$8r..\$Fr XX** Case 1: **Set filter-parameters on: bit6..4:Filter-band, bit3..0 (nibble 2):Resonance, XX:Cutoff frequency hi-byte** (for example: 9F 38 means setting low-pass filter with \$F (15) resonance and cutoff-frequency high byte at \$38)
  - **\$00..\$7F XX** Case 2: repeat **adding/subtracting signed XX on every frame 0..127 times** (the sweep utilizes full 11bit of the filter-cutoff frequency register in SID.)
  - **\$FE** **Jump** to a position in the table (position in 2nd column, can jump to itself)
  - **\$FF** **End** of the table, table execution ends here
- **The 3rd column is Keyboard-Tracking strength of cutoff-frequency.** The **cutoff frequency gets pitch-dependent** with this setting. This effect works **in the same way as in pulswidth-table**, and produces more lively sounds which can open in timbre / resonate always near the frequency of the musical tone thus giving impression of live instruments.

## 2. Pattern Effects

### 2.1 Note-column effects

**Note column can hold some pitch/gating related effects**, these are displayed graphically in note-column and can be placed into the pattern by keyboard combinations described before. Almost all of them are simple switches (Sync ON/OFF, Ring-modulation ON/OFF, tone-portamento ON), except vibrato, which can have a one-nibble (0..F) amplitude value.

### 2.2 Instrument-column effects

**Instrument column can hold some Small effects** where the 1st nibble is the effect-type, the 2nd nibble is the corresponding value (0..15). These Small-FX numbers are almost identical to Small-FX and Big-FX numbers of effect-column, and as such, can be remembered easier.

- \$01-\$3E **Select an instrument** for the actual note, which stays selected until new comes
- \$3F **Tied note** (true legato, instrument doesn't restart just note-pitch changes)
- \$40-\$4F **Waveform (reg.4) nibble adjusting - any subsequent WF-table waveform change overrides it.**
- \$50-\$5F **Sustain nibble adjusting of ADSR (Small-FX)**
- \$60-\$6F **Release (SID reg.6) nibble adjusting of ADSR (Small-FX)**
- \$70-\$7F **Select Chord (overriding the default) for the instrument. (No need to create instrument for every chord. Instead, create an instrument, call chord-table with \$7f from ARP-table, then select the chord with this pattern-FX.)**

### 2.3 Effect-column SMALL effects

Small effects' **1st nibble is their type of operation**, the **2nd nibble is the corresponding effect-value/amount**. Small-FX numbers \$4..\$7 are identical in function to Big-FX numbers of the same range, (what more, the hexa effect-numbers are related to SID-registers and effect-names) to support easier memorization.

- \$20-\$2F **Attack** nibble adjusting of ADSR (Small-FX)
- \$30-\$3F **Decay** nibble adjusting of ADSR (Small-FX)
- \$40-\$4F **Waveform (reg.4) nibble adjusting - any subsequent WF-table waveform change overrides it.**
- \$50-\$5F **Sustain** nibble adjusting of ADSR (Small-FX)
- \$60-\$6F **Release (SID reg.6) nibble adjusting of ADSR (Small-FX)**
- \$70-\$7F **Select Chord (overriding the default) for the instrument. (No need to create instrument for every chord. Instead, create an instrument, call a chord with \$7f from ARP-table, then select chord.)**
- \$80-\$8F **Vibrato Amplitude** adjustment - The frequency stays intact.
- \$90-\$9F **Vibrato Frequency** adjustment - Amplitude stays intact.
- \$A0-\$AF **Adjust Main volume** (low nibble of \$d418)
- \$B0-\$BF **Band-nibble of filter**-register (LOW/MID/HI/3OFF)
- \$C0-\$CF **Chord-speed** adjustment (arpeggio-speed in case of explicit arpeggio)

- \$D0-\$DF **Detune** actual note with given amount
- \$E0-\$EF **Enable/disable Test-bit/Ring-bit/Sync-bit/Gate-bit** (Waveform-table can override)
- \$F0-\$FF **Filter Resonance** (strength) nibble setting (Subsequent filter-table command can override it.)

## 2.4 Effect-column BIG effects

Big effects has their **effect-type in effect-column** and their **1 byte (\$0..\$FF or -\$7f..+\$80)** value is in the last column of a pattern. (\$4...\$7 effects are identical to Small effect-types of the same range to aid human memorization.)

- \$01 - **Pitch Slide UP** (same FX-number as Goattracker's)
- \$02 - **Pitch Slide DOWN** (same FX-number as Goattracker's)
- \$03 - **Tone-portamento** (with given speed) (same FX-number as Goattracker's)
- \$04 - **Waveform-Control (\$d404, etc.) register setting (or above \$f0: goes to WF-ARP table-position)**
- \$05 - **ATTACK/DECAY (SID-register 5) byte adjustment**
- \$06 - **SUSTAIN/RELEASE (SID-register 6) byte adjustment**
- \$07 - **Select Chord (overriding the default) for the instrument.**
- \$08 - **Vibrato amplitude and frequency** adjustment (overrides instrument's default vibrato)
- \$09 - Select **vibrato-type** (possible values: \$00, \$10, \$20, \$30)
- \$0A - **Adjust Pulsethickness-program table-index** for current instrument (go to table-position)
- \$0B - **Branch to Filter-program table-index** for the actual instrument
- \$0C - **Chord-speed** adjustment (arpeggio-speed in case of explicit arpeggio)
- \$0D - **Detune** actual note with given amount
- \$0E - Simple **pulsethickness setting** for pulse-waveform (instr.PW-table changes can override it)
- \$0F - **Filter-cutoff frequency** hi-byte shift (added to filter-freq.). Now notes **don't** reset it!
- \$10 - Set **Main (subtune's basic) single-tempo**
- \$11 - Set **Main (subtune's) funktempo**. 1st (even rows) and 2nd (odd rows) tempo, in left/right nibbles.
- \$12 - Set **Main tempo-program** for whole subtune (any speeds can be given for each rows)
- \$13 - Set **Track's individual single-tempo**
- \$14 - Set **Track's funktempo** (even and odd rows' in left/right nibbles)
- \$15 - Set **Track's individual tempo-program**
- \$16..\$1C -Kept for later expansions....
- \$1D - **Delay track** by \$00..\$ff (20ms) frames
- \$1E - **Delay only the actual note** by given frames (max. value should be: tempo minus 3).
- \$1F - \*Extra: **'Filt external source' bit on/off** in SID ('off' by default, 'on' can reduce noise)

### 3. Orderlist-Effects

- \$00..\$7F The values kept for **normal pattern-numbers** in the orderlist
- \$80..\$8F **Transpose key down** (e.g.: \$8f=half-note down ; \$8e=whole note down...)
- \$90 **Switch off transposing** (set original key)
- \$91..\$9F **Transpose key up** (e.g.: \$91=half-note up ; \$92=whole note up....)
- \$A0..\$AF **Set main volume** (\$0..\$f)
- \$B0..\$FD **Set track-tempo** on the corresponding track (\$00..\$5d)
- **\$FE..\$FF are reserved to control sequence-flow. Playbacks stops at \$FE and loops when reaching \$FF position.** If a position number below \$80 is written after \$FF, it loops to that given position in actual subtune. If the position-number is above \$80 in a track, that track jumps to the given (the number minus \$80) subtune's corresponding track/sequence! (useful for composing music in smaller chunks for e.g. demo-parts)

For a complete subtune-jump you have to type the command for all the tracks, as it's **handled on the tracks independently** by now. **At subtune-jumping the current tempo will be retained** unless a tempo-change effect is applied in the target subtune's orderlist/pattern... (The default subtune-tempo is only effective for fresh tune-starts.)

*\*Note: An Orderlist-effect shouldn't be right before a \$FF loop-signal. If this happens, the loop command will be ignored to prevent freezing that could be caused by jumping rapidly between orderlist-FX and looping.*

## IV. Menu and file operations

### 0. Overview of menu and file-browser

You can select **SID-Wizard Menu** by pressing **F8** (or Shift+F7) as mentioned in the previous chapters. Then you can choose/set an option with the obvious **cursor up/down keys then by pressing Return**. The only exception is the 'DEF.PATT.LEN' menupoint to select default pattern-length, where you may use +/- keys to select default pattern-length for the tune. **Some keyboard functions (related to playback and instrument-selection) will still be functional** while you can select an action from the menu. (Pattern-playback display won't be refreshed while menu is displayed in front of it... The latest used menupoint will be remembered even after file-operations or exiting from menu.)



Now you can select colour-theme for your own taste/mood, and if you prefer DMC/GMC piano-keys, it's also selectable. Let's see the behaviour of the more complex menupoints...



## 1. Load/Save Tune (workfile) or Instrument

If you select 'Save' or 'Load' options, they'll **invoke the PC-like file-dialog where you can type desired filename directly or select (and further edit) it from the disk directory.**

(When you want to load or save instrument, make sure the **instrument (subject of load/save operation) was selected in the editor/menu beforehand with +/- keys.**

When disk-directory is read, filenames are filtered and distributed in 3 columns, and you can observe diskname and free disk space (in kbytes) at the bottom of the screen. Note that **only 12 character-long filenames are allowed.** That is due to the **automatically attached '.SWM' or '.SWI' extension** ('M' stands for 'module', 'I' stands for instrument), **which SID-Wizard uses to filter the filenames when displaying the disk-directory. The default disk-drive could be selected in advance from the Menu** (device 8...11 alias hexa 8,9,A,B). In the upper-right corner of the file-dialog you can see the editor's player-version number, if you want to load a newer/other module-version (possibly) coming in the future, you'll be warned, because the module's format-version should always match the editor's or exporter's version.

You can use these keys in file-dialog

Keys on C64	US int. Keys in VICE emulator	Functions of pressed keys
F1	F1	Re-read disk-directory, go to its beginning
F3 / UP-arrow	F3 or Page-Down	Page down in directory (if bigger than one-screen)
Control	TAB	Cycle between filename-typer / authorinfo-typer / filename-selector fields. (Author-info is only editable when saving tune.)
Cursor Up/Down/Left/Right	Cursor Up/Down/Left/Right	Obviously navigating cursor in typer / file-selector fields
Return	Enter	Perform disk-operation (or leave author-info editor). You'll notified if problems occur (file exists/file not found).
F7 / STOP	F7/F8/Esc	Exit from file-dialog back to editor without performing any file operation.

The **.SWM format is an optimized/compressed own format** of SID-Wizard, not compatible with any other systems. But must stay compatible through further SID-Wizard versions. (It contains 'SWM1' filetype&version string to notify editor if its version mismatches.)

**If 'auto-instrument-typing' mode is selected** (Shift+I or menu), the **unneeded repetitive instrument-selections are deleted/optimized** before saving to reduce pattern-sizes.

The **.SWI format is a copy of one selected instrument** (without the empty/unused spaces)...

## 2. Initialize/Clear/Wipe Tune or Instrument

You can clear/initialize subtunes (patterns, tempos) or instruments/chords independently in two different menupoints. Before clearing tune, you might have to use **+/- keys on 'default pattern-length' menupoint to give direction for SID-Wizard what pattern-length to use by default** when initializing the tune. The default pattern-length will be saved as information in the **.SWM workfile**, so when you load the tune back later, the empty patterns will automatically be sized to that value (but size can be set afterwards manually as well.)

### 3. SID-Maker (SID-Wizard's Packer/Relocator/Exporter)



This is a **separate executable** application file on the SID-Wizard disk, because relocation could hardly be achieved to memory areas which SID-Wizard editor takes for code. I guess this won't be such a big problem considering that this step will possibly be the last step after tune gets ready to be released. (The device will be, which SID-Maker was loaded from.) SID-Maker can generate **4 kinds of file outputs at the moment: 3 native C64 formats ('.C64.PRG', '.BIN.SEQ' and runnable '.EXE.PRG'), and '.SID.SEQ' (SID) format** which enables cross-platform playback, if transferred with a cross-platform file-copier like Star Commander or Total Commander D64 plugin. (The .PRG and .SEQ are standard extensions appended by CBM-DOS. If you need a SID, you have to rename the '.sid.seq' extension of the exported tune to '.sid' - this might depend on your copier tool.)

*-If you export SID format and you used a ':' in the author-information, the SID-header will automatically be split in this fashion: The content before the ':' will be the author-name, the content after the ':' will be the tune-title.*

*-Version of modules is checked in SID-Maker as well as in SID-Wizard, SWM module-version needs to match SID-Maker software-version.*

*-In case you have 'SAVE ERROR' (with CBM-DOS error code) you might not have compatible Disk Drive like 1541, so the exporter cannot write SEQ files. If you want a compatible mode anyway, you can still perform a standard compatible 'SAVE' process by exporting in the (1st) C64 PRG format without modifying relocation address.*

*If you set relocation address for PRG or SID format, the exporter will switch to compatible SAVE mode automatically in case of error; but that will involve the exported tune's load-address to be forced to the default \$1000 (or \$0F82 in case of SID) - however the code itself gets relocated. If this is the case, you should load the relocated tune manually by forcing the desired load-address, when you include the PRG in a program. (In case of SID you might delete the 2 byte load-address with a hex-editor to make the SID compatible.)*



## 4. SWM-converter

I created a PC (Win/Linux) executable for the bundle that can convert SWM format to/from XM or MID format in command-line. (A GUI frontend is planned for the future, now you have to type the names of the input/output module-files by hand...)

The usage and syntax is easy, and described by SWMconvert executable if you run it without command-line parameters or with '-help' parameter. (tip: Good to have SWMconvert in system-directory...)

Note that, **there are some effects that cannot be transferred between the different formats**, e.g. XM doesn't support tempo-programs or different pattern-lengths; and SWM can't contain more than 3 channels. **Only channels/tracks 1..3 of XM or MID are converted to the SWM** at this time, so you should edit the XM/MID file beforehand. **These 3 track should even be monophonic** for better conversion, because only some notes of polyphonic tracks get converted otherwise. **On the other hand, the SWM chords are expanded to more XM/MIDI tracks when converted.**

If an XM pattern is too long, it will be cropped to the maximum allowable length in SWM...

**MIDI-to-SWM conversion processes the time signature of MIDI files.** If the MIDI-file doesn't contain the time-signature, default will be 4/4. **The converter tries to reuse as much patterns as possible** when there are repeated parts in the MIDI.

**SWM-to-MIDI conversion handles track-based tempo-changes** (even from orderlist). The 3 SWM tracks are converted directly to 3 MIDI-tracks (MIDI format 1). However the instruments are spread in different channels. Your MIDI-sequencer can possibly separate them... (e.g. Muse could do it, while SEQ24 handled it as 3 tracks only...)

Additionally, you can use SWMconvert to convert from '.swm.prg' to 'swm.P00' vice-versa, and also you can convert SIDs saved as '.S00' VICE format to .sid format (in that case only the inputfile is needed to be given.)

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SID-Wizard SWM module v1.0 converter
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Converts to/from XM or MIDI formats,
between .prg & .P00, and S00 to SID.
Usage syntax is pretty simple:
SWMconvert <inputfile> [outputfile]
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(Formats will depend on extensions.)
If you don't specify an output-file,
name of the input file will be used
as output-filename. Existing files
will be overwritten automatically.
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2012 Hermit Soft. (Mihaly Horvath)
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*(Note: sng2swm is on it's way to be ready. It works in a very basic way now but very soon it will be finalized, and will be fully functional in the upcoming 1.4 release...)*

## 5. Application note to the player routine (to embed in programs)

The player saves and restores the 2 internally used zeropage bytes (by default \$fe and \$ff). Therefore inclusion is easy in any programs as **virtually no zeropage is affected outside the routine** (unless the exporter's 'PLAYERZP\_VAR' in settings.cfg was set to nonzero value before compilation). The 'normal/full' player-routine's required **maximal rastertime is around \$1A..\$1F** raster-rows, slightly depending on the number of effects and table-commands used simultaneously (in 'light' version max. \$14..\$19 rasterlines)... If less than 3 tracks are utilized in the music, rastertime of the player routine decreases significantly.

The **initializer routine's caller address is the same as the base-address/load-address (e.g. \$1000)** which requires a subtune-number present in Accumulator (as usual with other routines too).

The **single-speed playing-address is the init-address plus 3 (e.g. \$1003)**. The multi-speed playing is done in the same way as XSID's (not as Goattracker's), so the **multi-speed routine's calls are to be performed at init-address plus 6 (e.g. \$1006)** beside the single-speed routine, on different rasterlines of course (and much less rastertime-usage).

To **change volume**, put the desired volume (0..F) into the Accumulator and call volume-setter routine at init-address plus 9 (e.g. \$1009).

## V. The HerMIDI interface (a MIDI-input hardware extension)

If you want to control SID-Wizard with a MIDI-keyboard or controller, here's my approach to the solution (unfortunately not finalized yet, but at least in progress again):

**I'm developing a MIDI interface for the C64 which can easily be built by anyone** who wan't a fast and cheap reproducible solution. (Yes, I have a MSSIAH, but it's interface isn't open-source and cannot be used by other programs afaik...)

You don't have to worry about hard-to-find parts, like Userport-connector, and don't even have to occupy the Expansion-port. **HerMIDI is to be connected to Serial port** at the back of the C64 (or 1541 drive in daisy-chain), and **behaves similarly to a usual drive**.

When C64 (or other IEC/Serial compatible product) **calls device 15 with TALK-command**, HerMIDI knows it's time to serve the C64 with MIDI data coming from its input, and **its LED lights up** as a sign it's ready for C64's requests.

**C64 can request data anytime by pulling DATA line low, and HerMIDI puts one byte through the Serial port** asynchronously in around 6..8 rasterlines' time. At this time only 1 byte can be sent, and this might include a Note/Note-off or other message like e.g. instrument-selection. (Later in HerMIDI's building/programming manual these messages will be explained in details. )

If you have a fastloader routine that uses ATN line for transfer HerMIDI should be unplugged or switched off to prevent data-interferences (it receives its 5V power through the MIDI cable).

The source code for the on-board PIC12F509 and the schematics will be included in SID-Wizard source-directory under 'HerMIDI' folder.

In advance, this is how HerMIDI prototype looked like when built and assembled:



## Closing words

The program has been going through extensive testing but it's still possible to get hang-ups occasionally if e.g. there's a problem with an external device like floppy-drive or disk. If this is the case, you can restart SID-Wizard safely by resetting the machine and typing **SYS2061** launcher (BASIC) instruction at the C64 prompt...

I hope You'll enjoy using this music editor and my long-term work is useful.  
(I advise to use it on real C64 hardware to get true SID sound, and reduce air-pollution. :)  
Wish you the best of inspiration and musical ideas...

Thanks to the people who contributed to the project:

Mikael Norrgard who wrote a new manual called "Creating Chip Tunes with SID-Wizard":  
<http://www.witchmastercreations.com/e-book-creating-chip-tunes-with-sid-wizard/>

Necropolo (Péter Nagy-Miklós) and Nata by testing, ideas and example-tunes  
Unreal (Csaba Kémeri) who designed graphics of the box,  
Soci (Zsolt Kajtár) who brought the project to svn and rearranged/optimized many parts  
Leon (Mihály Szemeti) for the new Splash-screen's graphics (seen in this manual's title too)  
Ant1 for writing a good tutorial for newbies:  
<http://chipmusic.org/forums/topic/8104/c64-music-for-dummies-c64-tutorial/>  
T.L.R for the frequent tests, reports and ideas about the source-code at CSDB  
Conrad/Samar who started and helps in development of 'sng2swm' converter  
Dóra Kőrösi for correcting my 'here-and-there' grammar issues in the 1.0 version  
And all the other people who reported issues and gave ideas at CSDB...

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